

WASHINGTON ACTRESS AMONG PRIZE WINNERS

Virginia Norden Third Among
All Screen Stars at New
York Exhibitors' Ball.

A Washington girl figured among the prize winners at the big ball of the Motion Picture Exhibitors' League and the Screen Club at Madison Square Garden, Virginia Norden, who is well known here socially, was awarded the third prize among all the screen stars who appeared at the ball. Clara Kimball Young and Anita Stewart were the only actresses who received more votes than Miss Norden.

While popularity contests among photoplay stars is almost as frequent as releases of motion pictures, and the number of votes cast is almost as large as the number of patrons of the photoplay, this contest was different. The voters were limited to the ten thousand people who attended the ball, and the voting was based on the appearance of the actresses at the ball, as well as on their personal popularity with their friends.

Miss Norden's prize was a handsome traveling bag. The first prize, a diamond-set bracelet, was awarded to Clara Kimball Young, and the second prize, a wrist watch, was awarded to Miss Stewart.

Miss Norden has only recently entered the motion picture field, but she has a graph company after a successful career on the stage. She is a daughter of Major and Mrs. William N. Dalton, of this city, and spent most of her life here. She was last seen here in a production of "The Rule of Three" at the Columbia Theater, and before that in "The Poor Little Rich Girl" at the Empire.

Miss Norden is a graduate of the Empire School of Dramatic Art, in New York, and is well known as a writer of short stories.

In addition to the prizes for the screen stars at the exhibitors' ball, Edwin Thanhouse, of the Thanhouse company, offered to feature in a play with Florence La Badie, the girl, not an actress, adjudged the most beautiful at the ball. The choice fell on Miss Pearl Shepard, of public school No. 23, of New York.

Alice Brady in "The Woman in 47" will not be the feature at Crandall's tomorrow, as was stated in The Times yesterday. The feature picture is to be a return engagement of Frances Nelson in "Love's Crucible."

William C. de Mille, the playwright, who has been a big factor in the Lucky studios for the past year, is to take up the business of directing seriously, following his success with "The Sign of the Cross," which he both wrote and directed, and which was seen here this week at Low's Columbia Theater.

Miss Sweet in "The Blacklist," which he and Marion Fairfax have written.

To secure realism in making pictures for a scene in a convict camp for "The Idol of the Stage," Director Richard Garrick, of the Gaumont forces, recently hired the State penal camp near Jacksonville, Fla., and bought a building in the camp so that he could burn it down for film purposes.

Mollie King, seen here this week at Crandall's in the World Film production, "A Woman's Power," began work under a new contract this week in a big five-part feature entitled "The Story of the Adriatic." The story was written by Lawrence McCloskey, and the production has been given to Director Frank Crane.

Robert Warwick, Frances Nelson, and Director Emilie Chautard were in the part of the Adriatic production, the recent blizzard making the "Alaskan" scenes for the new World Film feature, "Veima."

Kitty Gordon, whose first appearance on the screen was in "As in a Looking Glass," began work this week on her second picture for the Equitable company, under the direction of Robert Thornby at the Paragon studio.

Carlyle Blackwell is at work under the direction of Harry Handworth on a new Equitable feature, "The Sign of the Cross," in the east are George Anderson, Jean Shelby, Lillian Allen, Frank Beamish, and J. K. Roberts.

Mabel Taliaferro, who has a host of personal friends in Washington, has entered the motion picture business through the portals opened by the Metro company and is announced to appear for the first time in a play which will be shown at the Equitable.

Miss Taliaferro has appeared in pictures several times before.

TODAY'S BEST FILMS

By GARDNER MACK.

William Farnum and Dorothy Bernard in "Fighting Blood" (Fox Film Company), the Empress, 416 Ninth street.

Alice Brady in "The Woman in 47" (World Film Corp.), Crandall's, Ninth and E streets.

Marguerite Clark in "Out of the Drifts" (Famous Players), Loew's Columbia, Twelfth and F streets.

Edward Hearn and Betty Shale in "Recalling Vengeance" (Bison), the Hippodrome, Ninth street and New York avenue.

Orrin Johnson and End Markley in "The Price of Power" (Triangle), the Strand, Ninth and D streets.

Arthur Hoops and Alma Hanlon in "The Scarlet Road" (Metro), the Garden, 433 Ninth street.

Lillian Walker in "Green Stockings," adapted from the comedy by E. W. Mason (Vita-graph), the Masonic Auditorium, Thirteenth street and New York avenue.

Marguerite Flier in "The Dragon" (Equitable), Crandall's Apollo, 624 H street northeast.

Mary Pickford in "Little Pal" (Famous Players), the Home Theater, Twelfth and C streets northeast.

Mary Pickford in "Tess of the Storm Country" (Famous Players), the Casino, F, near Seventh street.

Note—These selections are made from programs prepared by the managers of the theaters concerned, and no responsibility is assumed for arbitrary changes without notice to The Times. They are based on the personality of the players and the producing company, and not on personal inspection, except in special cases.

"URIC ACID NEVER CAUSED RHEUMATISM"

I WANT to prove it to your satisfaction. I have a son who has been afflicted with rheumatism for several years. He has been treated by the best doctors, but nothing has helped him. I have now found the cure. It is a simple matter. Write today for my FREE BOOK, "RHEUMATISM—Its Cause and Cure." Thousands of people have written, "Don't send a blank letter." I will send you a FREE BOOK.

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Hunting Atmosphere With Star Liberal Education to Director

Mary Pickford's Salary Has
Nothing on Her Sense of Pic-
ture Values, Expert States.

By SIDNEY OLCOTT.

There is a liberal education in the business of directing the destinies of a photoplay produced by one of the popular stars. I have had the fortune of being the director of a number of photoplays produced during the course of the last few years, but I believe I have learned how to get atmosphere for a play better while working as a director for Mary Pickford than at any other time in my career.

Miss Pickford is rather out of the ordinary as a photoplayer. I know this sounds like boasting a star because I happened to be connected with her production. But Kirkwood and Porter and several others who have worked in Pickford productions have had the same experience, so I suppose I might be permitted to write it.

The most important thing about Miss Pickford that I have observed in the weeks I worked with her was her desire to go into the most infinite detail to secure the proper atmosphere and effects for the picture. Everything can be made better by her. I can be sure that the star and because of the star, her director, too, worked very hard to obtain the best results.

"That is good enough," I have several times remarked to Miss Pickford. "Now please, Sidney, don't say that any more," she replied once that I remember particularly. "Totally aside from the fact that I make my living doing this sort of thing and expect to continue to make my living doing it for a long time—I have a certain amount of interest in satisfying myself in these matters. Everything can be made better by somebody. There isn't anything worth while in this business that is not going to be done better, and better as the art of acting for pictures is better understood. It is a matter of personal interest with me to have everything I do as well done as it can be done. 'Good enough' are words that I don't let myself think—let alone govern my work."

You see, Sidney, the trouble with most of you directors is that you don't think we people of the acting staff really have any interest in this work beyond the payroll. As a matter of fact, we can make everything do perfect so far as my ability will permit. This seems to be to be the keynote of Mary Pickford's success. But it is pretty tough on the director, sometimes. For instance—the matter of perfect atmosphere for "Poor Little Peppina." Many are the "slumming" parties that find their way into the intricate highways and byways that border upon East Houston street, New York, in search of real Italian atmosphere, but there was one little excursion into this section of the city not so long ago I shouldn't soon forget.

The object of this expedition was the finding of real Italian atmosphere. We were in search of typical Italian, for the very practical purpose of enlisting their services in the production of "Poor Little Peppina" and myself, the

party included Cesare Gravina, one of the best-known Italian actors in this country, whom I met when in Italy and induced to assist me in the assembling of various types for the mob scenes in the picture. Gravina plays the villain in "Peppina," and it was with his assistance that a long list of his countrymen was compiled from which we were to choose those who met with our approval.

The plan of operation was very simple. The automobile in which the party had made the trip from the studio of the Famous Players Film Company would stop in front of the address of one of the prospects, and while Gravina called upon his friend, Miss Pickford and I looked him over from the depths of the tonneau, the proud man of Italian custom, the host came out on the sidewalk to converse with Gravina, thus giving us ample opportunity to "size him up."

If the man met with approval, I would cough and then Gravina would come forward and make a subject of coming a film actor. Terms being arranged, he was given a card telling him to report at the studio at 2 the next morning dressed in laborer's clothes. Some of the prospective Henry Irvings were found sitting on their own doorsteps, waiting for an or two very energetic friends. If the children were unmistakably Italian in their appearance, the proud man of Italian custom, the host came out on the sidewalk to converse with Gravina, thus giving us ample opportunity to "size him up."

Gravina explained that the precaution was only necessary in case the fond parents should look upon the subject of the date of the semi-annual scrubbing hair, which was due in about a month. As the film circles are so scrupulously carried out.

In the meantime Miss Pickford had been watching both men and women carefully. The conversation of Gravina would be upon every topic under the sun and the men and women he called to the side of the motor represented all types of Italians. Miss Pickford was able to wait their features and their rapidly changing expressions as they uttered comment on the subjects they were discussing. We managed to get a sort of kaleidoscope series of lessons in expression.

All of these things our young leading woman noted for use in working out the plan of the play. In working out the various scenes we discussed the use of this or that gesture or facial expression or manner of wearing clothing, walking, resting etc. Miss Pickford showed the result of her study and of her years as an artist in the manner in which she adapted what she had seen to her own personality.

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